

VOL. IV.—NO. 16.

NEW YORK, THURSDAY, APRIL 20, 1882.

WHOLE NO. 116.

Expression Bellows for Organs.

THIS invention is an improvement on that class of musical instruments in which an expression stop is used to cut off the indirect communication between the reservoir and the bellows. The accompanying drawing represents a sectional view of such parts of an organ as are necessary to illustrate the invention. A designates the wind-chest of the organ, above which is arranged a reed-board or bank of reeds, a. F designates the bottom-board of the wind-chest, and E designates the middle board of the bellows, which extends downward from the board F, and has on one side the reservoir G and on the other side the bellows H, which are represented as worked by pedals H² and straps H³, in the usual way.

To the middle board, E, on each side, are secured cheek-pieces, B, and those on the bellows side are connected by a strip, D, to which the bellows leather or analogous material is secured. The cheek-pieces B are provided in order to get room on each side of the middle board, E, in the board F for two apertures, b c, the first of which apertures, b, is covered by a valve-box, C, containing an inwardly-opening valve, C*, while the second aperture, c, is controlled by an expression pallet, A'. The means here shown for operating the pallet A' consists of a lever, A², pivoted at d, a hinged lever, A³, on which lever A² operates, and a tracker-pin, e, through which the lever A³ acts upon an arm, e', extending from the expression pallet A'. The lever A² is operated by an ordinary draw-rod, A⁴, and when the rod is pushed in the expression pallet A' is opened into the position shown in dotted outline. The valve C* is, as will be observed, arranged so as to permit air to pass from the wind-chest A to the bellows H, but not in the reverse directions. It will be observed that this dispenses with the usual valvular openings in the board E between the bellows and reservoir and makes such board imperforate. When the bellows H are operated air is drawn through the valve C*, and when the expression pallet A' is opened air is drawn from the reservoir G also.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

IX.

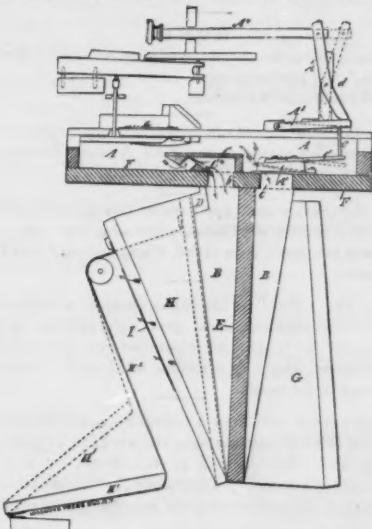
WHAT CONSTITUTES A PATENTABLE INVENTION—(CONTINUED).

I have spoken at some length of machines and improvements on machines as allied, in some cases, in their nature as patentable inventions. It is not necessary, however, to enter thus fully into details with reference to other subdivisions of equal importance; the general idea of the system and propriety of dividing the subject matter under different heads having been illustrated somewhat at length in the preceding articles. It is not uncommon in recent practice for patents to issue upon organized machines, and also upon specific improvements upon specific machines. In general, however, patented inventions are ranged under different classifications.

One of the least common of these is that of an "art" which, in substance, is a much strained title for devices or methods which, in most instances, could be more clearly designated under other headings. It had its origin in English practice, and was adopted at an early day in the United States as a means of saving the validity of patents which, under strict verbal construction, might otherwise have been destroyed through technical objections. In this country it was first used by the court concerning a federal patent granted to Oliver Evans for the improvement which I have previously referred to as the subject of a local patent from the State of Maryland. The case turned upon the interpretation of a subject matter which included two machines for use in flouring mills, and these were held to constitute an improvement in the art of manufacturing flour. The term is, however, legitimately applied to many processes, as for example, in the English case of *Crane v. Price*, which related to the manufacture of iron by the combination of a hot-blast

with anthracite coal, the hot-blast having been previously used in connection with bituminous coal, and anthracite having been previously used in connection with the cold-blast. In this instance the substitution of one well-known air-blast for another, and the substitution of one well-known fuel for another, for a purpose for which both had been before employed, would have been open to the technical but forcible objection that the alleged invention consisted merely in the substitution of one well-known means for another, a difficulty which was effectually and properly overcome upon the reasoning that the invention was not so much a combination as a new art which produced a cheaper and better article than any that had been commonly produced before.

It is well settled that the mere function of a machine cannot be patented apart from the means by which that function



EXPRESSION BELLOW FOR ORGANS.

is exercised. But in many cases this objection is merely colorable, inasmuch as what is done by a machine may be covered independently of the particular means employed. This is commonly designated as a mechanical process, and is illustrated by an English case, in which the invention consisted in welding tubes without an internal mandrel to support the edges while undergoing the welding operation. This was something which could only be effected by the use of a machine operated in a specific manner, although the machine itself might be varied in details, and even machinery old and well known could be employed.

Chemical processes constitute another class of patentable subject matter, which, practically, are often of the highest importance. These commonly consist in subjecting one substance or materials to the successive action of other substances or materials which modify the character of the substance acted upon, or which produce some new product. In such instances the product itself is patentable as a separate article of manufacture, or rather they form a subdivision of a comparatively large class of patentable inventions designated by this general term. A new article of manufacture, like every other patentable invention, must involve something of invention in its production, but not necessarily more than is necessary to the patentability of an invention of any other class. Thus it has been held that a brass kettle made by spinning was patentable, although composed of the same material as the kettle previously known, and although made by a mechanical operation previously well known for the production of similar though smaller articles. A new article of manufacture may also comprise what is otherwise termed a composition of matter; that is to say, a compound made up by the mingling of various materials, such inventions fre-

quently arise from but slight additions to, or eliminations from, a previously known compound, and such have frequently been held to be patentable. In one instance the addition of a flavoring material to a popular beverage was sustained by the courts, and an infringer upon the patent thereof was enjoined. This, although a somewhat extreme case in view of the previous state of the art, was based upon accepted axioms of the patent law, and clearly illustrates one of its leading principles.

This principle has been systematically acted upon by the Patent office. Thus, in the *ex parte* case of Hawley in 1875, the applicants for a patent claimed a concentrated extract for food, consisting of wheat-flour, malt-flour, wheat-bran and bicarbonate of potash. The case was rejected by the examiner upon a reference which showed the combined use of wheat-flour, ground barley, malt, water and bicarbonate of potash, both the new improvement and the reference being based upon something similar previously enunciated by Prof. Liebig, the object in each case being to produce a practically marketable article. It was held by the Commissioner that the addition of the wheat-bran to the other ingredients constituted a new composition and consequently a new invention. In the analogous case of Heide and Wirtz in the same year it was held by the Commissioner that a preserving composition for macaroons, composed of almonds, dried white of egg, sugar and water in certain proportions, and with the water in less quantity than was necessary for baking was patentable. The invention consisted of old ingredients arranged in a new manner, and possessing the superior qualities of transportability, cheapness, economy and convenience in use and imperishability. The demonstrated utility of the invention led to the conclusion that it was worthy of protection.

ODELL BROTHERS have recently erected two new organs, one for the Church of the Holy Cross, Forty-second street, this city, the other for the Congregational Church, Montclair, N. J. The first named instrument has two manuals of the usual compass, with a complete pedal keyboard of thirty notes. The great organ contains 12 registers, including a double open diapason, 16 feet, trumpet and clarion. The swell manual has 11 stops, including a bourdon, oboe and corneopon; the pedal organ has four stops, one a trem-bone of 16 feet. There are three composition pedals to both manuals (full, mezzo, piano), and two to the pedal (full, piano). The usual couplers, &c., are included in the instrument, which was used for the first time on Easter Sunday. The organ for Montclair is built in three separate rooms or niches behind and on either side of the pulpit. The keyboards are on the right-hand side as well as the great organ pipes, while the swell organ pipes are on the left hand, and the pedal organ pipes in the middle, behind the pulpit. All these separate organs are controlled and combined by the builders' patent pneumatic tubular and self-exhausting pneumatic lever action. The instrument has two manuals, with the usual compass and a pedal keyboard of two octaves and two notes—CCC to D. The great organ has eleven stops, in which is included a double open diapason, 16 ft., and a trumpet with harmonic treble. The swell organ contains ten stops, including a bourdon and the usual two reed stops—the oboe and corneopon. The pedal organ has three registers, two of 16 ft. and one of 8 ft. There are patent reversible couplers, instead of the usual single-acting ones. Also there are eight patent pneumatic composition piston knobs to great organ stops (double acting) placed between the keyboards. The instrument has a handsome walnut case, with 86 display pipes in front, all handsomely decorated. This decoration of the front pipes cost over \$500, and was executed by Fitch, Broadway, this city. The front of the organ is 32 ft. wide, giving the instrument a fine appearance. The organ was opened by a concert given on the 31st of March, H. E. Browne being the solo organist. Both instruments are a credit to the builders, and will serve to enhance the splendid reputation they have already made for themselves.

The Artistic World.

AT HOME.

—Mme. Geisteringer reappeared at the Thalia Theatre April 17.

—Mr. Joseffy intends to give a concert at Steinway Hall on the 27th inst.

—Signor Campanini will have a benefit at the Academy of Music on Monday, April 24.

—The bright and merry actress and vocalist, Selina Dolaro, will appear at the Bijou Opera House on May 8.

—Miss Kellogg and Mme. Gerster will be rivals for public favor at the Academy this week, singing with Mr. Strakosch's company.

—Miss Catharine Lewis will make her reappearance at the Bijou Theatre on next Monday evening in "The Mascotte." During her engagement there she will also give "Olivette" and "The Snake Charmer."

—Max Strakosch, in the course of his arrangements for the spring season of opera with Mme. Gerster and Miss Kellogg, has concluded an engagement with L. G. Gottschalk, who will be the primo baritone of the company.

—It is understood that Mme. Gerster is to make a concert tour next autumn through Europe, in which she will be accompanied by the famous tenor Masini. Also that she has been offered a very lucrative engagement at the Imperial Opera, St. Petersburg, for next winter, which she intends to accept.

—It is understood that Mr. Mapleson has engaged M. Lassalle, who has hitherto been a great favorite at Covent Garden, in London, and who is enthusiastically termed by the London *Times* "the king of modern baritones," for his company next season.

—Mr. Abbey, in his new character of an opera manager, has not only engaged Christine Nilsson for next season in this country, but has made a contract with the distinguished baritone, Del Puente, who will join his forces next fall. In the meantime, after the close of this brief season at the Academy of Music, Signor Del Puente expects to go to South America for a short professional visit.

ABROAD.

—The tenor Hajos has been engaged to sing in Rotterdam.

—Maestro Platania has been appointed chapel-master of Milan Cathedral.

—Joseph Wieniawski has left Paris, after obtaining numerous triumphs, and is now in Brussels.

—The baritone, Lassalle, recently met with a carriage accident in Paris, but was not seriously hurt.

—The celebrated tenor, Stagno, has definitely signed the contract for the Costanzi Theatre, Rome.

—Andrea Guarneri has been named director of the Musical Society of Milan. He was a pupil of the Conservatory.

—Antonio Bazzini has been named by the Minister of Public Instruction director of the Milan Conservatory of Music.

—Signor Lebano, a professor in the Naples Conservatory, recently gave some concerts in Milan, which were very successful.

—Ernest Coop, the distinguished young pianist, has been in Milan on a visit from Naples. He is said to possess unusual talent.

—Ritter, the celebrated pianist, in a concert given at Martineaux was hissed because he played the romance from "Tannhäuser."

—Sir Michael Costa, on account of his health, will not direct at the Birmingham Festival, but Signor Randegger will take his place.

—Signorina Tua, the wonderful girl violinist, played at the inauguration concert of a newly-formed Genova Philharmonic Society. It took place last month.

—At a recent *Concert populaire*, Paris, Mme. Panchioni sang M. Coquard's dramatic scene, called "Héro." She displayed a fine voice and great artistic gifts.

—Mme. Schumann is described as seeming to be playing with eyes, face and body, as she bends over the piano, free from all the temptations and tricks of the trade.

—Sivori played a violin, "Prière" of Ambrose Thomas at Notre-Dame on March 28, on the occasion of the annual sacred festival of the French Association des Artistes Musiciens. The *pièce de résistance* was a mass by Beethoven.

—Emma Thursby will return to the United States in July. She has been absent two years, singing with marked success. Recently she appeared before the King and Queen of Saxony at Mentone. Her voice has gained a great deal since she left home, and her execution is as facile as ever.

—Mme. Albani is now in Paris, engaged in studying "Françoise de Rimini," the new opera by Thomas, which is to be played at the Paris Opéra directly after Easter. The opera consists of a prologue and four acts. It opens in the second circle of the Inferno where Dante and Virgil see the spirits of Françoise and Paolo floating along overhead. They interrogate them, but their answers are rendered almost unintelligible by their sobbings. The four acts represent the

story of their lives. The opera abounds in highly dramatic situations, and there are said to be some really splendid airs.

—A pianist, Luisa Cognetti, pupil of Liszt, recently gave a recital in the concert room of the Milan Conservatory. She is said to be an artiste of the highest gifts, and to have performed her programme in a manner worthy of the highest praise.

—The celebrated tenor Naudin continues his triumphal tour in Continental theatres. After being at Constantinople he went to Odessa and gave concerts in the Russian provinces. From Kiev he went to Moscow, where he had a splendid success.

—Masini has accepted an engagement for Petersburg for three years, for which he is to receive 130,000 francs per annum. The celebrated tenor was offered, by a Madrid impresario, a contract for five years at 250,000 francs per year. How singers can but play with money!

—Count Geza Zichy, the one-armed Hungarian pianist, has accepted an invitation from the Prince of Wales to appear in several concerts in London during the forthcoming season. The Count, who is now in his thirty-second year, lost his right arm when a boy by an accident, but his musical performances on the pianoforte with his left hand only are truly wonderful. He performs only for charitable purposes, and he has earned and distributed \$80,000 during the last two years.

—Signor Gardoni, an opera singer well known to a past generation, has just died in Paris in the house he had occupied for many years, at the age of sixty-two. He had been ill for a considerable time, but had so youthful a look that few believed him to have reached so advanced an age. It is believed that he was better liked by the English than by the French, though his successes with both were numerous and pronounced. Gardoni's widow is a daughter of Tamburini, the baritone, and besides her he leaves a son and two daughters.

Operatic, Choral, Orchestral, &c.

HOME.

A new cantata by E. A. Andrews, entitled "Ruth, the Moabite," was produced in St. Louis on Saturday, April 15, under the composer's direction.

Maurice Grau intends to bring out some operas during his forthcoming season at the Fifth Avenue Theatre which have never yet been presented in this city.

Mr. Mapleson's company gave its last performance at the Brooklyn Academy on Thursday evening, the 13th. "Carmen" was the opera, with Hawk, Campanini and Del Puente in the cast.

"The Merry War," at the Thalia Theatre, is another of the foreign works which have had great success here. It has already made the longest uninterrupted run achieved on the local German stage by a similar work, and is booked for some time in the future.

Minnie Hawk will head an English opera company next season in this country. Among the works to be produced in English are "The Taming of the Shrew," "The Merry Wives of Windsor," "Tannhäuser," "Lohengrin," and "Mignon." The personnel of the company is not yet decided upon.

The programme for the first rehearsal of the sixth concert of the Brooklyn Philharmonic Society, given on Wednesday afternoon last, was as follows: Symphony in A minor, Scotch, opus 56, Andante con moto—Allegro agitato; Adagio; Scherzo—Vivace non troppo; Finale—Allegro vivacissimo (Mendelssohn). Concerto for piano, No. 2, F minor, opus 21; Maestoso; Larghetto, Allegro vivace (Chopin)—Rafael Joseffy. Symphony in C minor, No. 5, opus 67, Allegro con brio; Allegro (scherzo); Andante con moto; Allegro (finale). Beethoven. Neither the Scotch symphony nor the piano concerto will be played at the second rehearsal or the following concert, their places being supplied by two selections from Wagner.

FOREIGN.

The six hundredth representation of "Mignon" has been given at the Opera-Comique, Paris.

Paladilhe (author of "Mandolinata") is just completing an opera for the Paris Opera Comique.

In the Russian Theatre, Petersburg, a new opera is being rehearsed by Rimsky-Korsakoff entitled "Snegurka."

The "Gemelli," of Schubert, has been successfully performed at the Vienna Opera House. It was written in 1819.

A society of classical music has been founded at Perpignano. Gabriele Baille, director of the Conservatory there, is at its head.

At the Victor Emmanuel Theatre, Turin, a new opera by Augusta Jockey, called "Marino Spinola," is to be given soon. Also a new opera by Sig. Scontrino, entitled, "Il Sortilegio," will soon be presented at the Alfieri Theatre,

Turin. Bottesini will soon set to music an idyllic-fantastic melodrama, called, "La Figlia dell' Angelo."

Saint Saëns recently directed at Lille his "Deluge," and later, at Hamburg, his opera of "Samson and Dalilah." He was warmly received at both places.

"The Mascotte" has not outlived its popularity in London. It is running at the Royal Comedy Theatre with Lionel Brough and Violet Cameron in leading parts.

"The Demon," of Rubinstein, was recently executed with great success at the Cologne Theatre. The composer directed the orchestra, and was enthusiastically received.

Three new operas are spoken of by *Il Trovatore*; one by Martini, "Il Diavolo a Quattro," another by Magliani, Jr., "Corona D'Oro," and the third by Bimboni, "La Modella."

At Sondershausen has been given the first representation of an opera called "Zoribal." The composer is an orchestral performer in the theatre, and his work was very well received.

Gounod's "Tribut de Zamora" has proved a dire failure in Turin. The music is pronounced to be cold and monotonous, according to the local critics. The ballet was hissed unmercifully.

The Paris evening festivals have been successfully conducted by M. Bronstet. At a recent one an unpublished symphonic poem was performed, called "Venus," by M. Nicolau, a Spanish composer.

The priests of Palermo would not permit a mass by Signor Platania to be performed in a church of that city because they wished to give it on the occasion of the commemoration of the Sicilian Vespers.

"Madame Favart" is running at the new Avenue Theatre, London, with the principal parts in the hands of Florence St. John, M. Marius and Frederick Leslie, the last recently a member of the Comley-Barton Company.

The French composer, Benjamin Godard, has been honored by a festival in Paris. He was enthusiastically received, as well as his compositions, especially those for the orchestra, among them being "Le Tasse" and "Le Symphonie Gothique."

The run of "Patience" has not ended at D'Oyly Carte's London theatre, the Savoy. The piece is still being performed, with George Grossmith and Mr. Barrington as the rival poets, Eleonora Braham as *Patience*, and Alice Barnett as *Lady Jane*.

At the Cercle Philharmonique, Mentone, a grand concert was recently given in order to celebrate the arrival of the Queen of England. The artists who performed were the celebrated tenor Nouvelli, the prima donna Giulia Millé, and the pianist Wroblewski.

The *Vita Italiana*, discussing Signor Ciro Pinsuti's new opera, "Margherita," which has just been produced at the Venice Teatro Fenice, says that the opera is tedious, in some parts wanting in depth and frivolous in others, and filled with reminiscences of the old composers.

At Brussels, in August, a grand festival will be given in the Palace of Fine Arts. Besides a work by Pierre Benoit not yet selected, and an opera by M. Samuel, director of Gaud Conservatory, Handel's "Alexander's Feast" will be given. The chief soloists will be Krauss and Faure.

The fifty-ninth Rhenish festival will take place this year on May 28, 29 and 30 at Aix-la-Chapelle. It will be directed by Wullner, chapelmaster of the King of Saxony. The following works will be performed: Mozart's symphony in G minor; Handel's oratorio, "Joshua"; "Sanctus" and "Hosanna" from Bach's Mass in G; fragments of Gluck's "Armida," and finally the "Walpurgis Night," by Mendelssohn, and Beethoven's "Ninth Symphony."

....A. G. Hill, the well-known English organ builder, is about to bring out a work, "An Essay on the Organ Cases and Organs of the Middle Ages and Renaissance," which will be copiously illustrated by original and large detailed drawings of the finest Gothic and Renaissance cases in various churches and cathedrals in different parts of the Continent. It has been the labor of many hours and the result of considerable travel and research. The work will be issued for subscribers only (price two guineas), whose names will be printed at the beginning of the volume. It will be gotten up in the highest style as regards printing and illustration—imperial quarto. The drawings will be most carefully and accurately done, being about forty in number. There is no such work in existence. Ed. Schubert & Co., 23 Union square, will no doubt be the agents for the work in this country, and subscriptions may even now be sent to them without risk. Every professional organist should be in possession of this valuable book.

Briefs and Semi-Briefs.

....The Boston Ideals are this week at the Grand Opera House, Chicago.

....Rafael Joseffy gives two concerts in the Boston Music Hall this week.

....The Hess Opera Company is at Ford's Theatre, Baltimore, this week.

....Next Friday evening the Manhattan Choral will Union give a concert at Chickering Hall.

....The Crystal Palace Theatre, Marseilles, has been burnt; also the National Theatre, Algeria.

....Emma Abbott has been performing this week in English Opera at the Chestnut Street Opera House, Philadelphia.

....The name of the popular cantatrice, Bianca Bianchi, is to be given to a recently discovered planet by the Viennese astronomers.

....During Maurice Grau's recent operatic trip to Havana five prima donnas left him, one after another. It caused him much vexation.

....M. Bellevant has been intrusted by Maurice Grau with the formation of a French opera company, which is to play in the States next winter.

....Catharine Lewis and the other members of the Audran Opera Company opened at the National Theatre, Washington, last Monday, in "Olivette."

....Reuben Springer has promised to pay for another building for the Cincinnati College of Music, the estimated expense being about \$40,000.

....The Civelli establishment, Milan, has lately published the lives and portraits of thirty-two Italian artists, among them Saint-Athos, in "Lombardia."

....The Strakosch Italian Opera Company performed at the Baltimore Academy of Music during this week. The prime donne were Mme. Gerster and Miss Kellogg.

....Signor Campanini, with his customary benevolence, proposes to give a grand concert for the benefit of the Italian schools in this city, and the Italian emigrants arriving at this port, at Steinway Hall on the evening of the 8th of May. All the principal artists of Mr. Mapleson's company will take part,

and many other musical celebrities. The programme will be announced shortly.

....The Mozart Musical Union will give a concert and reception at the Lexington Avenue Opera House next Wednesday evening, the 26th inst. The programme will consist of a couple of solos by Signor Orlandini and of a number of selections performed by the orchestra under the direction of F. Fanciulli.

....Maurice Grau's French Opera Company, led by Paola-Marié, perform during this week at the Boston Park Theatre. The repertoire includes works of all sorts, from "Carmen" and "Mignon" to "La Mascotte" and "Le Jour et la Nuit."

....The Hebrew Emigrant Aid Society of the United States will give a concert in Steinway Hall on Saturday evening, April, 29, for the benefit of the Russian refugees. Rafael Joseffy, Leopold Lichtenburg, and other well-known musicians will appear.

....The inauguration of the monument erected in the courtyard of the Moscow Conservatory of Music, in memory of the regretted composer, Nicolas Rubinstein, took place on the 23d ult. Anton Rubinstein and a number of other artistic celebrities were present.

....A subscription for a memorial to Hector Berlioz has been opened at the offices of the Paris Renaissance Musicale. It is proposed to erect a monument at the great musician's resting place in Montmartre Cemetery. Liszt's name figures on the first subscription list.

....A musician of foreign birth was recently praised for his playing of the piano. He was told that his playing was very neat. At once he flew into a rage because he felt that he was insulted. "I beg your pardon," he exclaimed, "but English speaking people say 'neat' only of neckties."

....A concert of Irish music was given last Thursday night, April 13, at Irving Hall under the auspices of the Society for the Preservation of the Irish language. Chief-Justice Shea delivered an address on the Irish language and literature, and P. S. Gilmore conducted the music.

....A new opera house in Bangor, Me., is the pride of the city. One of the local papers in describing it says: "There is such grace in the curves of the galleries, majesty in the great proscenium, lightness in the boxes and harmony of

tone in the frescoes and gilding that the ensemble is a true revelation of beauty, such as is not surpassed anywhere."

....Minnie Hauk, whose connection with Her Majesty's Opera Company is about to be severed, was offered a benefit by Mr. Mapleson, but she declined it for reasons of her own.

....The Cecilian Society, of Philadelphia, which is to take part in the coming music festival in this city, will sing Handel's "Israel in Egypt," at its own concert, next Thursday, April 27.

....Stylish Cincinnati people pronounce it "Cin-cin-nawh-tee." It is musical, and that city is nothing if not musical. Why not continue to be musical and call the city Cin-sonata?

....Mr. Joseffy will give a concert at Steinway Hall on the evening of the 27th instant. In addition to the exceptional attraction of the pianist, it is understood that Theodore Thomas will be present with a full orchestra, and with his combination a rare musical treat may be confidently expected.

....The final concert of the sixteenth season of the Mendelssohn Glee Club, under the leadership of Joseph Mosenthal, will take place at Chickering Hall on the evening of the 25th inst. Mrs. Van Brunt, who has formerly sung at the club's concerts, will be the solo vocalist on this occasion.

....Mr. Joseffy's only concert in New York this season is announced for Thursday night, the 27th, at Steinway Hall. An orchestra conducted by Theodore Thomas will be present. The programme includes two piano concertos by Mozart and Saint-Saëns, a sonata by Beethoven, and orchestral music by Gluck and Schumann.

....Rudolph Aronson states that Johann Strauss has accepted an engagement to conduct a series of fifty concerts during May and June of 1883 at the New Casino, New York, and has promised to write for the occasion a new waltz, to be known as "Der Neue Casino Walzer," which will be performed here at his inaugural concert.

....A concert will be given at Plymouth Church, Brooklyn, on Tuesday evening, April 25, by Emma S. Howe, a young singer who deserves well of the public. The assisting artists announced are the members of the New York Philharmonic Club, Nella F. Brown, Mrs. Knox, and the eminent pianist, Rafael Joseffy.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

EDWARD BOEHM,
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45 East 3d st., N. Y. City.

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Revises, corrects and rewrites Musical MSS., preparing and editing them for publication. Also proofs accurately read for composers and publishers. Lessons in harmony given by mail. Address office of the Courier, 74 Duane street, N. Y.

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LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio

Notes and Actions.

....Sohmer & Co. report a large demand for their baby grands.

....The Good Templars, Fair Haven, Vt., are to erect a large organ in their hall.

....William J. Davis, organ builder, Buffalo, N. Y., has given a chattel mortgage for \$102.

....J. H. Siegel, piano manufacturer, New York city, has given a chattel mortgage for \$3,000.

....J. Hecker, musical instrument dealer, Montreal, Canada, has advertised his business for sale.

....R. E. Letten, organ dealer, Quincy, Ill., has been partly burned out. He was fully insured.

....Snow & Andrews, music dealers, Mankato, Minn., have dissolved partnership. W. P. Snow continues.

....The Mechanical Organette Company had its packers at work every night last week until a late hour.

....Angell, Bowen & White, music dealers, Omaha, Neb., have dissolved partnership. Angell & Bowen succeed.

....Wessell, Nickel & Gross report business excellent. They are constantly increasing their manufacturing facilities.

....N. A. Hulbert, Scranton, Pa., during his recent visit to this city, placed a considerable order with Kranich & Bach.

....Mr. Steger, of Dahlgren & Steger, Chicago, in a communication to Sohmer & Co., stated that he would visit this city this week.

....C. P. Thayer, formerly with Geo. D. Smith, Rochester, N. Y., has opened a piano and organ wareroom, and represents the Standard organ.

....William Wander, piano and organ dealer, Hartford, Conn., has admitted to partnership Emil C. Wander, under the style of Wm. Wander & Son.

....J. H. Thomas, Catskill, N. Y., contemplates opening a large store in Albany, N. Y., and is negotiating for a leading piano agency for that city.

....Borden Brothers, Sherman, Tex., were in this city all of last week. These enterprising merchants handle most of the leading pianos sold in that State.

....Frank Schilling, of Peck & Schilling, Oswego, N. Y., is still in town making arrangements for the spring trade. He handles largely the Chickering piano.

....Dahlgren & Steger, Chicago, have recently opened elegant warerooms at 109 Wabash avenue, in that city. Sohmer & Co.'s piano is their leading instrument.

....J. Craighead, Rochester, N. Y., passed through this city en route to Boston on Thursday last. Mr. Craighead handles the Steck piano and the Clough & Warren organs.

....D. E. Matthews, Nyack, N. Y., after a searching investigation of the merits, quality and tone of the various organs manufactured, has taken the agency of the Sterling Organ.

....Ferdinand Mayer, of the Weber Chicago branch house, has been in town this week, and has asked that a hundred of the firm's instruments shall be at once forwarded to Chicago.

....A new firm under the style of E. M. Read & Co., has opened a wareroom at 266 Wabash avenue, Chicago, for the sale of pianos and organs. It handles a full line of Kranich & Bach's.

....Sohmer & Co. have introduced an improvement in upright repeating actions, which is highly commended by piano makers and musicians. It is said to be fully as effective as that used in the grand piano.

....E. W. Cory, Middleville, N. Y., has been stopping at the Morton House for several days. He has made some rare selections in instruments. He deals largely in the Estey organs and Chickering pianos.

....C. G. Springsteen, Black River, N. Y., is at the Morton House. Mr. Springsteen was formerly of the firm of Howard & Springsteen, Waterbury, N. Y., and is now general agent for the Estey organ and Chickering piano.

....W. Ludden, of Ludden & Bates, Savannah, Ga., who has been residing for some months in this city, returned on Friday from a five weeks' trip to Florida. During his absence he visited his partner, and combined business with pleasure.

....The Estey Organ Company is taxing its facilities to the utmost extent, and still it is not able to keep up with its orders. The firm is making preparations to increase its products and expects soon to be able to turn out 1,500 organs per month.

....John Church & Co., Cincinnati, Ohio, have just concluded arrangements for the general agency of the Sterling Organ. Mr. Church personally selected the styles, and ordered 147 to be shipped at once upon the proposed "yeld of the musical battle" in Ohio.

....In a circular issued by the Mason & Hamlin Organ Company, the following appears in reference to the firm's new upright pianos, now in course of preparation: "Their quality of tone will be peculiarly musical, free from tubbiness, and very pure, clear and refined in character. These pianos will have remarkable power and durability, freedom from liability to get out of order, and capacity to withstand use, unfavorable influences of climate, changes in tempera-

ture, humidity of the atmosphere, &c. Especially great advance will be shown in ability to stand in tune. In this most important matter, it is believed, they will be found to excel all pianos strung upon the old system, whether uprights, squares or grands."

....Mr. Schilling, of Peck & Schilling, Oswego, N. Y., has taken the agency of Weser Brothers' pianos for Oswego and four other counties in that section. He was in town last week and examined the instruments. He expressed himself as being highly pleased, and placed a large order for them.

....Thos. Pennell, Fostoria, Ohio, is at present at the Fifth Avenue Hotel. Mr. Pennell is a very extensive dealer in pianos and organs, and is the general agent for the Sterling organ. He is also a large owner in the hotel which bears his name in Fostoria, and is highly esteemed by all of his acquaintances.

....Alex. Mahan, Cortland, N. Y., and his leading salesman, Ferdinand Daehler, spent several days in this city last week. Mr. Mahan handles the Weber, Steinway, Decker and Chickering pianos successfully in that city. He has just built a palatial residence, and has secured considerable wealth by hard work in the music business.

....R. W. Blake, of the Sterling Organ Company, spent several days last week in consultation with E. H. McEwen, manager of the company's New York warerooms in this city in regard to opening a branch house in Chicago. A location on Wabash avenue will probably be selected, and both a retail and wholesale department will be opened.

....Schmidt & Ramseyer, manufacturers of piano stools (for a long time represented in this city by G. Geutal) in East Fifteenth street, have opened their own warerooms at 25 East Fourteenth street. Mr. Ramseyer will manage this department, while his partner will attend to the manufacturing interest. His friends are glad to see him back again in New York.

....Strauch Brothers are constantly making improvements to their machinery, and are thereby increasing its power to a wonderful extent. As they are indefatigable in their efforts to discover any means whereby they can make an improvement, it is easy to understand why they have made so many improvements and brought their manufacturing facilities to such perfection.

....Edward Harding, the music publisher, of 229 Bowery, died on Tuesday of last week, at the New York Hospital, from heart disease, after an illness of a few weeks. Deceased was a native of England and about fifty years old. He came to this country when a young man and was for years an actor at the old Chatham Street Theatre. His remains were interred at Greenwood Cemetery.

....The Mason & Hamlin Organ Company has recently introduced three new styles of organs, one of which is elegantly embellished in gold bronze and another is in a new and very rich case, characterized by the free use of beautiful carvings, produced by a new process. These carvings are struck by dies upon the end of the log, so that the grain of the wood is fully preserved; not broken or bent. The result is more sharp and accurate work than possibly can be done by hand-carving, and greater durability. They are not so easily checked or chipped off as hand-carvings, and are more durable and less liable to injury in any way, as well as hand-somer.

....The manufacture of organ cases is to be commenced by L. C. Clarke, Worcester, Mass., as soon as he can get his machinery in position. A large four-story brick block has been secured, which gives about 20,000 square feet, one-half of which he will occupy at first, and the whole building will be used by him after October 1. The production will be black walnut cases only, at the rate of 250 per month. Of this number 150 per month will be made on contract for a large Worcester firm. Mr. Clarke puts in a full supply of the light wood-working machinery needed in cabinet work, among them a double-cut buzz-saw, which is now for the first time adapted to this work.—*Commercial Bulletin.*

....Among the visiting members of the trade to the city during the week were: C. F. Johnston, Richmond, Va.; J. Craighead, Rochester, N. Y.; J. O. Weaver, York, Pa.; Mr. Schilling, of Peck & Schilling, Oswego, N. Y.; C. A. Powell, of L. B. Powell & Co., Scranton, Pa.; A. C. Orth, Harrisburg, Pa.; H. C. Neer, Park Ridge, N. J.; Wm. A. Henry, Reading, Pa.; A. Mahan, Cortland, N. Y.; Wm. G. Fischer, of Gould & Fischer, Philadelphia, Pa.; N. A. Hulbert, Scranton, Pa.; Mr. Alger, of Spaulding, Alger & Osborn, Troy, N. Y.; Mr. Steger, of Dahlgren & Steger, Chicago; C. G. Springsteen, Black River, N. Y.; E. W. Cory, Middleville, N. Y.; Ferdinand Daehler, Cortland, N. Y.; Borden Brothers, Sherman, Texas.

....Dr. Damosch has prepared some new works for the programme of the fourth concert of the Oratorio Society, which is to take place to-morrow evening, April 21. There will be two numbers—both complete novelties. The first is a cantata by Bach, the second a cantata or oratorio by Dr. Damosch himself. It is entitled "Sulamith," which suggests that it is a setting of a portion of the "Song of Solomon," one of the most inviting texts in the Bible for musical composition.

Music in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, April 14, 1882.

THE Balatka testimonial last Tuesday evening was well attended. The orchestra gave a fair rendition of Weber's "Oberon" overture. The Germania Männerchor sang a part song indifferently. Mary Roe, of this city, made her debut in Donizetti's "O luce di quest anima," a work which entirely overweighed her. She has a voice not wholly agreeable, weak in the middle register, tolerably strong in the upper, but decidedly lacking in the qualities required for bravura work. Christian Balatka played Weber's well-known "Concertstück." He has some technique, which showed to best advantage in the softer portions of the work, but in the more brilliant portions of the composition proved himself woefully lacking in nearly every quality which goes to the making of an artist. Blunders of all kinds, of which false notes were not the least, were of continual occurrence, and the matter of interpretation was totally ignored. The "Melusine" of Hoffman, already given here several times by the Beethoven Society, was the closing number. It was poorly done. Miss McCarthy, who sang the soprano part, has no longer any voice to speak of, and was obliged to resort to main strength to produce tone. Mr. Levinson sang fairly, as did Mr. Dupré, though neither showed signs of any animation. Miss Wagner has some natural ability, but appears guiltless of any artistic skill.

To-morrow evening the new Philharmonic Society, under Ad. Liesegang, gives its first concert. Among the selections are the "Tannhäuser" overture, "Eroica" symphony, and overture to "Fingal's Cave." Camilla Urso will play Mendelssohn's violin concerto in E minor, and Mrs. Schoonhoven will sing.

Preparations for the Festival are progressing satisfactorily, and everything promises well for the success of the undertaking.

The Beethoven Society will give a miscellaneous concert next Wednesday evening, at which Georg Henschel will appear. It will be a decided pleasure to hear him again.

FREDERIC GRANT GLEASON.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended April 8, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANO-FORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Danish West Indies.....	1	.....	1	\$100	.....	.....
Bremen.....	4	\$620	1	200	3	\$208
Hamburg.....	4	384	3	700	2	225
Rotterdam.....	.....	.....	.....	.....	7	850
Bristol.....	1	250	.....	.....	.....	.....
British N. A. Colonies.....	.....	.....	3	875	.....	.....
Australia.....	17	1,911	.....	.....	5	151
Havre.....	.....	.....	1	100	.....	.....
U. S. of Colombia.....	.....	.....	2	1,000	.....	.....
Liverpool.....	4	300	.....	.....	.....	.....
London.....	1	65	.....	.....	3	375
Mexico.....	.....	.....	2	1,400	.....	.....
Glasgow.....	3	217	.....	.....	.....	.....
Central America.....	.....	.....	1	250	1	21
Totals.....	34	\$3,747	14	\$4,625	21	\$1,830

* Sounding-boards.

NEW YORK IMPORTS FOR THE WEEK ENDED APRIL 8, 1882.
Musical instruments, 161 pkgs.....value, \$15,215

BOSTON EXPORTS FOR THE WEEK ENDED APRIL 7, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANO-FORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	8	\$964	.....	.....	1,100	\$3,025
Scotland.....	7	390	.....	.....	.....	.....
Nova Scotia.....	1	75	1	\$300	.....	.....
Australia.....	15	1,050	.....	.....	.....	.....
Totals.....	31	\$2,479	1	\$300	1,100	\$3,025

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED APRIL 8, 1882.
Musical instruments.....value, —

....An English writer on the subject of organ music divides it into the contra-puntal or first period, the transition period of more recent times, and the new school, in which form and expression alike take part. That modern organ works are larger in scope and power of expression than those written a century ago, or even half a century ago, is a fact that is very generally admitted by organists of experience. Reubke's Sonata on the ninety-fourth Psalm admirably shows the progress which has been made, and what a modern organ is capable of expressing.



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Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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NEW YORK, THURSDAY, APRIL 20, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent, newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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THE leading English firms are not likely to exhibit their instruments at the International Exhibition of musical instruments proposed to be held next year in Berlin. The expense would not be counterbalanced by any award, for as at almost all exhibitions of the same kind the awards generally all read "first order of merit." The trouble and anxiety to obtain even what every exhibitor in the end commonly obtains is not slight, aside from the financial aspect of the matter; and there is no gainsaying the fact that exhibitions have ceased to be novel, and, per consequence, the awards obtained at them have ceased to have the value they once had. The Philadelphia Centennial Exhibition was, no doubt, an exception. As it commemorated the opening of this great Republic's second century of existence. It is safe to say that no other exhibition for years to come will excite more than a passing interest in this country.

A GENERAL fault of choral bodies lies in the careless treatment of words, because to render the music in time and without mistakes requires the entire attention of average singers. Of course, this is a serious failing, seeing that certain music is written to express certain words, which words would be wholly unsuited to a different style of music. Yet it is safe to say that not one chorus singer in a hundred pays any attention to the enunciation and meaning of the words he sings; and solo singers are not much behind them in this respect. Another important point that calls for the most careful attention on the part of choral bodies and those who direct them, is the equality and unanimity demanded in the rendering of pianos, fortes, crescendos and diminuendos. In this direction the greatest care should be exhibited, because "shading" ranks next in importance to true intonation and precision. A chorus conductor's task is no light one, and needs patience, tact and general musical ability.

TRULY are the works of even men of genius variously estimated by professional musicians and critics. A writer in a recent issue of the *Musical Standard* says of Mendelssohn's "Reformation Symphony": "Had Mendelssohn not given to the world this great instrumental work, it is certain that his detractors—who now presume to call his music 'sentimental,' 'gentlemanlike,' and the rest of it—would have had a somewhat better pretext for their petty ungenerosity. * * * In the 'Reformation Symphony' he rises to a height scarcely inferior to Beethoven himself." Now, on its first performance in London, the majority of critics wrote against it, and not a few said that it would have been better for the composer's reputation if he had destroyed it before he

died. Truly, we fail to see wherein the "Reformation Symphony" is so large in ideas and design even as the "Lobgesang" symphony; for the working out of the old choral "Ein fest burg" is rather weak than powerful, and although the slow movement is melodious, it is not one of the most beautiful or perfect movements that Mendelssohn has left us.

THE question of large discounts given by piano manufacturers directly to the public, instead of leaving the matter to the discretion of their agents, is still discussed in England. As the subject is stated by a dealer, there can hardly be a doubt that this course of action is wholly unjustifiable and unbusinesslike on the manufacturer's side. Agents need all the margin possible to carry on the musical instrument business successfully, and from no persons more than the manufacturers should they receive cordial support. It is to be feared that this abuse has become somewhat established, in which case there will be great difficulty in suppressing it. Business relations in this country are, happily, of a more mutual and satisfactory order.

CANADA is beginning to wake up with regard to the manufacture of pianos. Since the tariff on American instruments has been raised, Canadians believe that they can readily compete with our manufacturers, and, perhaps, eventually stop altogether the sale of American pianos in the Dominion. On this side of the border we feel pretty confident that our neighbors will fail to produce the excellent instruments we do here, which, if they cost a trifle more on account of the heavy duty that has been imposed on them, will remain unrivaled in the estimation of the great mass of buyers. Moreover, Canadian manufactured instruments are made up of American actions, strings, keys, &c., and, therefore, cannot altogether be looked on as pianos actually manufactured in Canada. American makers find their exports are increasing rather than decreasing.

A NEW method of striking seems to have gained ground among workmen engaged by our piano and organ manufacturers. It may be denominated the "individual strike" as opposed to the "mass strike." Employers have no hesitation in affirming that the new method has great advantages over the old one. When only a single man demands an increase of pay, the manufacturer knows full well his value; whether the advance asked should be acceded to, or whether the dissatisfied workman's place can be filled as well or better by some one else for the salary. In the case of "mass strikes," the unfortunate maker is at the mercy of the Union controlling the strike, and sometimes not only has to submit to the terms proposed, but loses no inconsiderable amount of money by the consequent stoppage until the matter has been adjusted to the satisfaction of both parties. Thus is the "individual strike" to be preferred.

IF the coming May Festival is not an artistic success it will not be Mr. Thomas' fault, for he works with a most praiseworthy zeal. Only musicians understand the immense difficulty there is in obtaining from a large vocal and instrumental body of performers a perfect ensemble. One of the chief difficulties, even when good intonation is a characteristic of the chorus singers, is to gain precision of attack, without which training and good voices are as naught. Not only in fugal passages is this precision of attack necessary, but even in phrases of plain harmony (note against note) the intended effect is lost unless each note of the chord is struck exactly together. Also after rests, the taking up of a passage to be accurate and satisfactory needs attention and a knowledge of time and rhythm. Shortcomings should therefore be expected, and allowance for them accordingly be made.

THE London *Musical Times* recently had a paragraph concerning "additional accompaniments" to old and favorite masterpieces. The writer asserted that those who believed on principle that to meddle in any way with the old masters' works was equivalent to the commission of an act of sacrilege, yet they were almost bound to ignore it as a matter of expediency. "Public taste and common procedure are dead against us; and the issue is, just now at any rate, whether certain masterpieces shall be put upon the shelf or be performed with the alterations necessary to make them palatable." With this opinion it is difficult to take issue, yet it opens the way to so many abuses that musicians who venerate ancient compositions tremble to give it a full and unconditional assent. Of course, the fitness or unfitness of the reviser has much to do with what the final decision would be.

MINOR TOPICS.

ADELINA PATTI evidently did not make the deep impression in this country which was generally expected she would by musicians and her European admirers. There can scarcely be a doubt that she had to encounter no small degree of prejudice, and prejudice belittles the highest thoughts and triumphs of genius. Moreover, it is so easy to create ill feeling toward any one, if an organized effort be made to do so. Patti came here in peculiar circumstances, and before she landed a certain feeling had been created against her. This alone accounts for her frequent chilly reception by an audience whose emphatic endorsement would not have added one jot to her world-wide reputation as an artist of remarkable gifts. The emphatic endorsement was late in coming, and when it did come seemed half-forced. How glad Patti must be to be able to say: "America is not necessary to my existence!"

TRULY does an English journal remark that of late years an enormous change has come over the taste of English amateurs. If this be true of England, it is doubly true of America. The growth of the love for music and the development of a taste for the higher compositions has been very rapid here. The possibility of several series of chamber concerts taking place during a season, goes to prove that a great change for the better has been effected since Thomas tried to interest the public in them and failed. Amateurs nowadays know many of the classics by heart, whereas in days gone by they were performed so infrequently (and when they were the money loss was so great), that to become acquainted with them was not possible. Times have changed, notwithstanding that even at present a mass of useless rubbish is issued by many publishers.

THE "subject-matter" of a composition is of far more serious importance than its outward form or the degree of executive difficulty. Nevertheless this fact does not seem to be recognized, if the majority of public performances are to be the criterion whereby the matter must be judged. Artists generally seem to be so engrossed in the technical part of works they perform, that the subject-matter, in its ideal light, receives very scanty attention; from which there results the commonly received impression of a perfect technical interpretation weakened by a poor intellectual and expressive conception. The public are generally satisfied with the former quality; critics and musicians demand the necessary combination. Thus there are many players, but few artists.

A HARRY WALL, in London, has made up a list of works which are under his control, which includes a number of popular songs and ballads. If a singer takes it upon himself to sing any one or more of these pieces at a concert, without first having obtained Mr. Wall's permission, this gentleman immediately demands the penalty for infringing his right of controllership. Many artists have found themselves forced to pay certain sums to Mr. Wall after innocently singing at an evening concert such a ballad as "She wore a wreath of roses," and others equally popular and widely known. It has become a serious question to singers what pieces to sing in public, and it seems only safe to make selections after having consulted Mr. Wall, in order to see whether what has been chosen is on his prohibited list, and, if so, whether his permission to perform them may be obtained, or what royalty he demands for their performance.

A GERMAN writer in an English paper says of Brahms: "Notwithstanding the laudatory epithets showered upon him by his admirers, he is, after all, but an epigone, who, with much academical erudition, skillfully manipulates themes which prove only too clearly the lack of creative power. The promise of his earlier works, which showed the vigor and freshness of youth, has not been fulfilled, for in all his works there is a tortured straining after originality which is most disappointing." Many musicians will cordially agree with these remarks, while others will freely deny their truth. Nevertheless, it must be confessed that Brahms' compositions exhibit a higher intellectual than emotional power, and, moreover, that many of his movements are tedious in the extreme. He seems to lack wholly spontaneity, and even the grandeur sometimes met with in his works is labored. Brahms has not the gift of melody, in which respect Rubinstein is far ahead of him. It is a question whether the compositions of Brahms will not lose ground very soon after his death.

...The Messrs. Aronson expect to open the new Casino at the corner of Thirty-ninth street and Broadway about the middle of June. The interior will be a summer theatre with stage, and all the arrangements necessary to a theatrical performance. For the performances this season Rudolf Aronson has engaged the Ballet Milanais, which has been appearing under Arbau's direction at the Palace Theatre in Paris. The concert garden will be on the roof, which will be laid out in walks through shrubbery and flower beds. The orchestra here will be led by the concertmeister of the orchestra of Johann Strauss, who has been engaged as conductor for the season of 1883.

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

ACADEMY OF MUSIC.

The first night of Mr. Mapleson's supplementary season of Italian opera, which occurred on Monday evening, April 10, brought forth "Les Huguenots." A large audience gathered in honor of the occasion and because of the reduced prices of admission. The performance was quite fair and seemed to please those assembled. Mlle. Rossini's singing did not approach expectations, while Signor Ravelli had been heard to greater advantage at other times and in other works. Miss Juch did excellently, giving a charming impersonation of her rôle and singing the music artistically and effectively. Signor Galassi, Del Puente and Signor Marcel all performed their parts with the vigor and intensity to which the opera-going public is accustomed. Mme. Cavalazzi danced as charming and was as well received as usual. The chorus, orchestra and general ensemble were good.

"L'Africaine" was again presented on Tuesday night, April 11. Little need be added to what has already been said concerning this highly successful opera. The cast was the same as before, and the chief singers were generally in good voice, Miss Hauk acquitting herself better than usual. The procession in the fourth act was as brilliant and as dazzling as ever, and was effectively increased by the appearance of a huge elephant. The chorus and orchestra were both good.

On Wednesday evening, April 12, "Ernani" was again repeated with the same cast as before. Signor Ravelli may be said to have achieved his best success in the part of the title rôle, and on the evening in question was heartily received by the large audience present. Even his acting was better than usual. Mlle. Rossini has not shone to greater advantage than in the rôle of *Elvira*, and sang her music with telling effect, proving herself more of an artist than ever. Of Signor Del Puente and Signor Novara nothing more need be said than that they both ably sustained their parts, while the chorus and orchestra did excellent work. The brass instruments here and there were too prominent.

On Friday evening, April 14, "L'Africaine" was again presented, instead of "Aida," as at first announced. Some changes in the cast were made, viz.: Mlle. Rossini assumed the rôle of *Selika*, and that of *Passo di Gama* was undertaken by Signor Ravelli. Mlle. Rossini did very well in the part, displaying here and there much power in her acting and singing with more than ordinary effect. Signor Ravelli's performance was by no means a success. It was an unequal performance of a rôle demanding the highest gifts for its due and effective interpretation. Here and there the excellent tenor sang with effect, but his acting generally was exceedingly weak. Certainly, he has not been seen to less advantage than in this rôle, although it is safe to say that he did not thoroughly know the music. The rest of the cast were as good as usual, Signor Galassi's singing and acting calling for great praise.

On Friday afternoon the New York Philharmonic Society gave the public rehearsal of its sixth and last concert. The programme contained the following pieces: Overture, "Consecration of the House" (Beethoven); Concerto, op. 18 (Goetz); romance, "Euryanthe" (Weber); Vorspiel, "Lohengrin" (Wagner); Symphony in C, No. 9 (Schubert). The orchestral numbers were well played by the magnificent orchestra, while Signor Campanini's singing of Weber's romance gave unbounded satisfaction. In response to an encore he gave "Siegfried's Love Song." Mr. Rietzel played Goetz's "Concerto" with much effect.

On Saturday afternoon, April 15, "L'Africaine" was again performed. The cast embraced this time Miss Hauk and Signor Campanini. The opera was finely rendered, and although the audience was not enthusiastic, the performance was extremely satisfactory.

On Saturday evening, the New York Philharmonic Society gave its sixth and last concert of the season. The programme was the same as that performed on Friday afternoon. The Beethoven overture could not fail to be well rendered by the magnificent orchestra under the direction of Mr. Thomas, but it is one of the great composer's light (not to say trivial) works, and might have been set aside for any other like work. The Vorspiel to "Lohengrin" seemed to lack somewhat of refinement and delicacy in its interpretation, but when listening to such a celestial tone-piece the critic's mind is directed to other things than mere technical execution. The Schubert "Symphony" (of heavenly length) received a well-nigh perfect rendering, the slow movement being taken at about the right speed, slower than Mr. Thomas generally takes it. The music is utterly satisfying in ideas on all natural development. No extraneous matter finds a place in the work, notwithstanding its thousands of bars. Signor Campanini sang the Weber selection admirably, but it was very evident that he was too tired to do himself the fullest justice. No wonder after his singing in "L'Africaine" the same afternoon. Being encored, as usual, he gave "Siegfried's Love Song" in his own artistic manner. It only remains now to speak of the novelty

of the concert—Goetz's piano "Concerto," played by Hermann Rietzel. On a first hearing of an important work, a musician and critic feels somewhat disinclined to give an absolute opinion about it. The "Concerto" shows undoubted musicianship, if not marked creative ability. The three movements composing it do not display the equality that a well-written and well-balanced work should. The first movement is the most interesting and valuable with regard to subject matter; the second section, a little less so; while the third (or final) movement, with its incomprehensible introduction, appears weak and ineffective. This is the impression made on us by a first hearing of this composition. The orchestration throughout is skillful—sometimes fanciful. Still it is almost certain that if Goetz had to fall or stand by the "Concerto" in question, his name would soon be unknown in the future. Mr. Rietzel played it very well with regard to technical execution, but his touch is not too sympathetic, while his general playing lacks variety. He was encored, and played again (perhaps too readily). He chose a little piece in F, from Schumann's "Album for Young Pianists," and the third "Song Without Words," from the Eighth Book of the same, by Mendelssohn (a posthumous collection). He was more successful in his rendering of this Presto in C major, alla tarantella, than in any other movement he essayed during the evening. Altogether, he betrays remarkable talent, but will have to devote himself to studying the artistic side of piano playing if he hopes to accomplish great things and become a noted performer of great art works. Theodore Thomas conducted the concert with his accustomed skill and steadiness, and was deservedly called out by the audience at the close of the last concert of the season.

STEINWAY HALL.

On Wednesday evening, April 12, Mr. Lavine gave his seventh annual concert, the attending audience being quite large. The programme was of generous proportions, and served to introduce several favorite artists, chief among them being Imogene Brown, Emily Winant, Mr. Fritsch, Mr. Connell, baritone, Mr. Nunez, the Meig Sisters' Quartet, the Mollenhauer Quartet, and last but not least the excellent violinist, Carlos Hasselbrink. Several of the numbers were encored by those present, and the entire concert was voted a success.

On Thursday evening, April 13, Mme. Murio-Celli gave a concert for the benefit of the Sisters of Notre-Dame of Fort Lee. The concert was a fair financial and artistic success. The performers were W. F. Mills, pianist; L. G. Gottschalk, baritone; Miss Walker, Miss Neuberger, &c. Miss Neuberger gave a new waltz-song, composed by Mme. Murio-Celli, entitled "Il Sogno," and succeeded in making a pleasant impression. Mr. Mills played fairly well, and Mr. Gottschalk sang with his accustomed skill. Altogether the affair gave general satisfaction, and, no doubt, helped to add a generous sum to the funds of the convent for whose benefit it was given.

On Friday evening, April 14, a complimentary concert tendered to Mr. Courtney, the tenor, by his pupils was given. The audience was quite numerous. The orchestral selections were conducted by Dr. Damrosch, the part songs by Caryl Florio, Mr. Greenhalgh was at the piano. The programme was not too long, and was thoroughly enjoyed. E. A. Archer sang a tenor solo with much effect from Zingarelli's well known psalm "Laudate," the chorus part being also well rendered. Miss Ewan's selection from "Lucia," "Regnava nel Silenzio" deserved praise. Mr. Humphrey gave Beethoven's "Adelaide" in fair style, while Hattie Louise Simms sang the hackneyed selection from "La Traviata," "A forò è lui." The audience was liberal in its applause, and seemed to be pleased with the whole entertainment.

CHICKERING HALL.

On Monday evening, April 10, an excellent amateur minstrel performance was given, a large and appreciative audience being in attendance. Most of the performers acquitted themselves creditably.

On Tuesday evening, April 11, a concert was given by Henrietta Sylvestre, assisted by several well known artists. She sang several songs, and in one duet and a trio, among them Faure's "Stella" and Longfellow's "The Arrow and the Song," music by Pinsuti. She has considerable strength, but too little expression, consequently her efforts appear coarser than they really are. She earned hearty applause. Mlle. Martinez was quite successful in "Una voce poco fa" (Rossini), while Messrs. Fritsch and Remmert sang their selections in their accustomed manner, and were both well received. Mrs. Douglas played on the piano Mendelssohn's "Spring Song" and Chopin's "Polonaise Militaire." The concert was not too long. A good audience was in attendance.

On Wednesday evening, April 12, the third annual concert of the Musical Association of the Bank Clerks of the city was given. A good programme was intelligently and effectively interpreted. Among the pieces performed were several selections rendered by the association chorus of some fifty voices, directed by W. R. Chapman. S. B. Mills, the well-known pianist, played some solos, among them Liszt's "Tenth Hungarian Rhapsody," which was a brilliant performance. The solo vocalists were Hattie Louise Simms, Clemmie Albert, and W. H. Rieger (a member of the association). They were all well received. S. Franks pleased in

a violin solo by Sarasate. Paul C. J. Sarek acted as accompanist, while Michael Bauer and H. H. Gilbert each gave an organ solo.

Maud Morgan's concert took place on Saturday evening, April 15, her assistants being Emma Dexter, W. Courtney, H. Korthener, C. Werner, and her father, G. W. Morgan. The audience was large and enthusiastic, and was, as usual, indiscriminate in demanding encores. "Home, Sweet Home" and a "Study" in imitation of the mandolin, by Alvar, were Miss Morgan's harp solos, both of which were encored. Mrs. Dexter's efforts were not very satisfactory. The other performers did not greatly distinguish themselves, unless we except Mr. Morgan, who gave an excellent rendering of Mendelssohn's first "Organ Sonata" in F minor. This was the enjoyable feature of the concert, in conjunction with his daughter's harp performances.

BROOKLYN ACADEMY OF MUSIC.

On Monday evening, April 10, the third private concert of the Amphion Musical Society, of Brooklyn, was given. Many of the performers were encored by the select audience present.

On Wednesday afternoon, April 12, the first public rehearsal for the sixth and last concert of the Philharmonic Society of Brooklyn took place, the programme containing only three pieces: Mendelssohn's "Scotch Symphony," Chopin's F minor "Concerto" (No. 2), and Beethoven's "Fifth Symphony." A very large audience collected to hear principally R. Joseffy, who is now so great a favorite with the musical public of both cities. His performance of the "Concerto" was beautifully finished and displayed the perfection of his technique in the highest degree. No music is so well calculated to exhibit Mr. Joseffy's numerous artistic qualities as that of Chopin, and, therefore, it is not to be wondered at that his success was emphatic, and that he was called out three times, but wisely and rightly refused to play again. The orchestration was the revised one of Klindworth, and although here and there better effects and more sonority have been obtained than the original score offers, the practice of altering modern composers' scores is not to be commended. Old scores of another century may be touched up for various reasons, but comparatively modern works should be left as their composers wrote them. The two symphonies were brilliantly played, not, however, with the same spirit with which they are generally given at evening concerts.

On Thursday night, April 13, "Carmen" was given by the Mapleson troupe. The performance was equal to the best given of that popular opera, the usual artists performing their respective rôles. It was the last night of the Brooklyn subscription season.

DALY'S THEATRE.

On Thursday night, April 13, a new operetta by Coedès (who became insane some time ago), entitled "Girouette," was produced. The plot of the work may be thus briefly related: *Frederique*, *Pepin's* daughter (*Pepin* is the Governor of Birmenstorff, an imaginary province on the Danube), was betrothed to *Eustache*, Prince of Seville, when he was an infant. At the opening of the opera, *Eustache* is expected to arrive to wed his bride. *Frederique*, however, loves *Hildebert*, a nobleman, living on the opposite banks of the blue Danube, and who, upon hearing of *Eustache's* expected arrival, presents himself with a retinue and pretends to be *Eustache* before the real Prince of Seville appears on hand. When the latter does arrive, and it becomes apparent that one of the suitors is a pretender, *Pepin* naturally becomes considerably embarrassed, and believes in one and then the other of the ardent claimants for *Frederique's* hand. This temporary indecision on *Pepin's* part is the sole pretext for giving the title "Girouette" (Weathercock) to the work. Finally, the pretender marries *Frederique*, and *Eustache* falls in love with *Susanne*, the princess's maid. Only here and there is the music bright and pretty, the greater portion of the opera being more or less dull. Opportunities are not lacking for a good composer to write excellent and piquant rhythms, but they seem to have all been passed over, and only ineffective numbers written instead. In the first act are one or two taking songs, but the second act is quite dull throughout, while the third act is not what it should and could be. One of the best pieces is a Spanish song for *Eustache*. A pretty chorus finale merits notice, the voices being accompanied by guitars and bells in conjunction with the orchestra. A novel feature here is that the bell-ringers are mounted on donkeys, a picturesque if not very graceful scene. Of the performers, May Fielding claims chief mention; afterward comes Signor Montegriffo, then W. Gilbert and Mr. McDonough. The subordinate parts were only moderately performed. The chorus-singing was not good, although the orchestra was quite fair. It is doubtful whether the opera will achieve half of the success of other operettas which have been produced.

MADISON SQUARE THEATRE.

The Hasty Pudding Club of Harvard College, made up of the members of the class of 1882, gave a performance on Thursday afternoon, April 13, for the benefit of the Howard Boat Club. A large audience was present, and the performance of Owen Wister's original opéra bouffe entitled "Dido and Æneas" was a brilliant success. The author is one of the class of 1882 at Harvard College. As a burlesque of a well-known classical subject Mr. Wister's book is an exceptionally good one, and will bear comparison with the best works of a similar character. The acting was far above that

generally witnessed from amateurs, and deserved great praise. Much might be said of the separate scenes, some of them extremely funny, but suffice it to say that of those engaged in the cast the following deserved especial mention; Mr. Pendleton, Mr. Wendell, and Mr. Sears. All, however, did well, much cleverness being exhibited throughout the afternoon. The music as announced on the programme was ready-made "from the establishments of several celebrated composers." Suppé, Lecocq, Offenbach, Sullivan, &c., were all put under contribution.

STECK HALL.

On Tuesday evening, April 11, the Standard Quartet gave its last concert of the season. The performers were Messrs. Brandt, Schwartz, Matzka and Bergner (string instruments), and Hermann Rietzel (piano). A good-sized audience greeted the performers. The quartets interpreted were one by Beethoven, op. 50, No. 1, and one by Mozart, No. 4, in E flat major. The playing as a whole was extremely satisfactory, notwithstanding that here and there poetry and delicacy may be said to have been lacking. Power, fullness of tone and vigor there were, and per consequence, no lack of effect. Mr. Rietzel's solos were Chopin's F sharp major impromptu, and Joseffy's arrangement of the Etude, op. 10, No. 5. He rendered both in excellent style, and what may be said to have been lacking in perfection of execution was fully compensated by the general intelligence exhibited by this young rising pianist. He was recalled.

LYRIC HALL.

The seventh season of the New York Choral Union was brought to a close by a concert on Tuesday evening, April 11. A good audience gathered to hear the somewhat long programme, and that it was generally well rendered may truly be said. The entertainment was under the direction of Signor Greco, who had for coadjutors Signor Montegriffo, Harriet Webb, Jennie S. Parker and others.

LIEDERKRANZ CONCERT.

On Sunday evening, April 16, the Liederkranz Society gave its third and last concert of the season in its hall in West Fourth street. The programme as originally drawn up contained Heinrich Zöllner's "Die Hunnenschlacht" (new), for solo voices, male chorus and orchestra; and Heinrich Hofmann's cantata, "Aschenbrödel," for solo voices, mixed chorus and orchestra. On account of its difficulty and a lack of rehearsals the former work was not given, but Beethoven's "Fifth Symphony" performed instead. This grand work was carefully played, although it would have gained in effect by the infusion of greater spirit in its execution. As it was the interpretation was tame, to say the least. Hoffmann's cantata is a charming work, full of bright, beautiful and fanciful music, orchestrated skillfully and effectively. One or two of the choruses are quite characteristic, viz., "Zu Fuss und zu Ross," "Rauschende Klänge," &c. The duet in the second part, between *Aschenbrödel* and the *King*, beginning "O schönste der Stunden," is quite beautiful. In fact, the whole work contains much music that is both charming and descriptive. The choruses went pretty well, taken altogether, while the orchestra did better work in this "Cantata" than in the "Symphony." The solo singers were Marie Helmer, Hattie Schell and Oscar Steins. The lady singers did not particularly distinguish themselves, but Mr. Steins' performance was satisfactory and effective. Herr Paur conducted the concert carefully.

TAMMANY HALL.

On Sunday evening, April 16, a concert was given by the Scandinavian singing societies of New York and Brooklyn, and brought together a large audience. Some of the selections were Kjerulf's "Norges Fjælde," Lindblad's "Spring Song," Kröier's "Faedreland's Sang," Reisiger's "Olof Trygvason," &c. Other vocal and orchestral pieces were performed by Mr. Luster's orchestra, G. Rhodin, pianist; Otto Lund, violinist; the Swedish vocal sextet; Lizzie Miller, who sang the cavatina, "Come innocente Giovane," from Donizetti's "Anna Boleyn;" C. A. Jacobson, basso, who gave the "Infelice" from "Ernani," and also sang with Miss Miller Gabussi's "I Piscatori." The concert was a success, and the various pieces were heartily applauded, especially the purely national selections.

TWENTY-SECOND REGIMENT ARMORY.

Mr. Gilmore's benefit concert took place in the armory on Easter Monday, April 10. The room was handsomely decorated with flags of different nationalities. The band played a number of selections with its accustomed brilliancy and effect, while the solo singers (embracing Stella Botsford, Letitia Fritsch, Emily Spader and Ed. J. O'Mahony) were much applauded in all that they performed.

UNION LEAGUE THEATRE.

A large audience filled the theatre on Saturday evening, April 15, at the benefit concert given by Miss Conron, the vocalist. The programme was a good miscellaneous one, and pleased the audience greatly. The well-known trio from Verdi's "Attila" was given by the fair beneficiary, Henry Stanfield and Signor Lencioni. The great success of the evening was made by Del Puente, who rendered a romance from "Don Pasquale" and a "Tarentella" by Rossini. Mme. Howard played her selections in excellent style, and Mr. Werner was in good form with his violoncello. Alex.

Salvini's "Hamlet" recitation was well given and encored. The concert, as a whole, was both interesting and successful.

DRAMATIC.

BROOKLYN PARK THEATRE.

Mary Anderson was the attraction on Monday evening, April 10, and played in "Romeo and Juliet." A large audience was in attendance and called the fair actress before the footlights at the end of each act. Her success was emphatic and well deserved.

On Tuesday evening, April 11, Mary Anderson and her company produced "Ingomar" before a good-sized and appreciative audience. Not only did Miss Anderson perform her part effectively, but her support was generally good.

A large audience gathered on Thursday evening, April 13, to see Miss Anderson in the rôle of *Julia*, in the "Hunchback." She was heartily applauded and recalled throughout the piece, and the support she received was also of the best. The play was handsomely mounted.

On Friday evening, April 14, Mary Anderson appeared in "The Daughter of Roland." The play was presented for the first time in Brooklyn. The house was completely filled, and here and there became enthusiastic.

GRAND OPERA HOUSE.

On Monday evening, April 10, Joseph Murphy appeared in his popular and well-known part of *Dan O'Hara*, in "Kerry Gow." A large assemblage had collected to listen to him, and frequently greeted his efforts with hearty applause. Julia Stewart as *Mora* looked nicely and acted quite fairly. The cast engaged was generally efficient, and, altogether, everything passed off pleasantly.

LEXINGTON AVENUE OPERA HOUSE.

The Atalanta Boat Club gave a dramatic entertainment on Monday evening, April 10, in this place of amusement. The hall was charmingly decorated, and was admired by the very large audience present. The entertainment was made up of a comedieta, "Fallen Leaves," which was performed in a very excellent manner, and a miscellaneous concert, in which a number of artists took part, all receiving a good share of applause.

BOOTH'S THEATRE.

On Monday night, April 10, a new piece by Bronson Howard, entitled "Green Room Fun," was produced at the above place of amusement by the Salisbury Troubadours. The new piece has nothing serious about it, being made up of a series of ridiculous situations brought about by the rehearsals and performances of four amateurs for the amusement of infant cannibals. The dialogue and the songs are all exceedingly funny, and kept the audience in great laughter all of the evening. A church choir ballet is positively killing. The piece suits the company, and therefore is given in the best possible manner.

GERMANIA THEATRE.

A bright comedy by Kreisel, entitled "Die Tochter der Hölle," was the piece presented on Monday evening, April 10. Fräulein Eilmenreich appeared in the rôle of *Clara Wallfried*, "the daughter of Belial." The acting generally, besides that of the principal actress, was efficient and called forth much laughter and applause.

UNION LEAGUE THEATRE.

Nellie C. Wickham gave the second of her recitals on Monday morning, April 10. There was only a small audience, but her success was quite fair. She has talent and intelligence.

WINDSOR THEATRE.

"Fanchon" formed the attraction on Easter Monday evening, April 10. Maggie Mitchell personated the title rôle, and was supported by quite a fair company. The large audience was well entertained, and heartily applauded the favorite actress.

WILLIAMSBURGH NOVELTY THEATRE.

On Monday evening, April 10, the patrons of this theatre were amused by the production of the laughable play of the "Widow Bedott." Naturally, Neil Burgess was received with enthusiastic applause, and not one who was in attendance but went away in a better mood than when he entered the place. The play is too well known to need comment, but it may be said that the cast was generally efficient.

HAVERLY'S BROOKLYN THEATRE.

As "Fritz in Ireland," Emmet appeared on Easter Monday evening, April 10. Of course, he received a hearty welcome.

...Jerome Hopkins says he has within the last eighteen years given a great deal of unrequited labor to the training of young people in the rudiments of music through his Orpheon Free Schools. He seeks now some recognition of his services through the patronage that may be bestowed on his spring-tide concert, to be given May 15 at Steinway Hall, at which he will offer an entire programme of original music.

...A number of gentlemen in Chicago, among whom are Lieutenant-General Sheridan, N. K. Fairbanks, Perry H. Smith, S. A. Kent, George L. Dunlap and W. F. Keep, have addressed a letter to Signor P. Brignoli asking an opportunity to testify their appreciation of him as an artist through a complimentary concert, to be held at the Central Music Hall, in Chicago, and requesting him to select a date. Signor Brignoli has named May 3 for the event.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. My love loves me. Mezzo soprano (song).....W. R. Johnston
2. Apart. Contralto or baritone....."....."
3. The Rose Song. Soprano....."....."
4. The Fourth Psalm.....(Haritone solo, chorus and orchestra).....F. L. Ritter
5. In strange lands.....(song).....Adolf M. Foerster
6. The Mists....."....."
7. Fairy Tale....."....."
8. Easter Hymn.....(Sop. and ten. solo, with chorus).....F. Q. Dulcken

No. 1.—Although the melody of this song is not very taking, the composer has exhibited good workmanship, and the whole will be found generally effective. Compass D natural to G flat—a minor eleventh.

No. 2.—Notwithstanding that the opening vocal phase sounds familiar, and some of the other melodic phrases, it is well seen that the composer has presented what ideas there are in this song in a refined and praiseworthy manner. It will find a good number of admirers. Compass B to F—a minor twelfth.

No. 3.—Is the most original and beautifully written song of the trio. The conception of the words merits praise, and the accompaniment exhibits Mr. Johnston's ability, knowledge and judgment in a very favorable light. "The Rose Song" should become a favorite with good singers, and can be made effective by them. It will also impress audiences favorably. Compass C natural to G sharp—an augmented twelfth.

No. 4.—This is a very serious work indeed, and one which will not be generally appreciated. It covers some forty octavo pages, and contains much fine and intricate part writing. A short "Prelude" in E minor leads to the opening baritone recitative, which merges into a fugal chorus on the words, "God have mercy upon us," an effective movement, but quite difficult to sing. At the words, "O ye sons of men" (page 10), the baritone voice has an expressive phrase, which is accompanied by a subdued chorus, the accompaniment being quite effective. After more matter of a like nature, a fine fugue is reached (page 16), based on the words, "There be many that say." Later on (page 22), the subject is inverted and worked out skillfully, and is succeeded by a baritone solo in G major, effective without being very melodious. The finale of the work begins on page 29 with the baritone solo, the words being, "I will both lay me down in peace." The chorus soon takes up the subject, continuing it to the end. This section of the Psalm is quite beautiful. The music suits the words admirably, the accompaniment being of a lullaby character. Altogether, this work pleases us better than any other composition we have yet seen by Mr. Ritter, and cannot fail to enhance his reputation as a thoroughly educated and gifted musician.

No. 5.—The accompaniment is exceedingly well written, and the general effect produced suffices to draw from musicians hearty praise. Skill is undoubtedly shown in the work, and a praiseworthy endeavor exhibited to avoid commonplaces. Compass E flat to E flat—one octave.

No. 6.—Scarcely so interesting as No. 5, yet displaying the same sound musicianly qualities. Compass D to F natural—a minor tenth.

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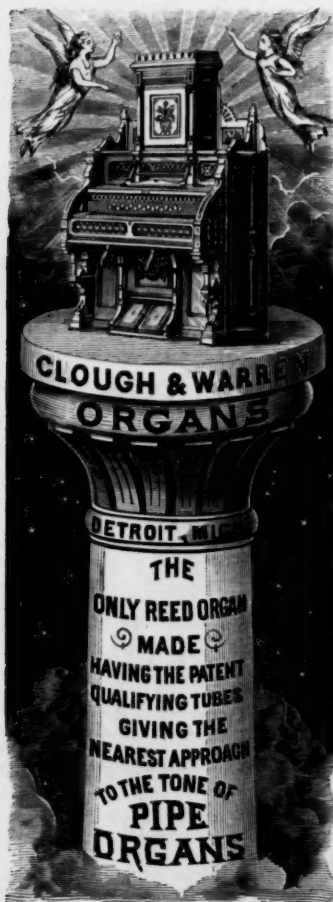
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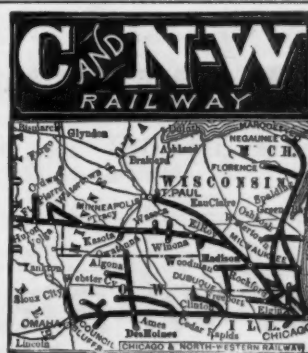
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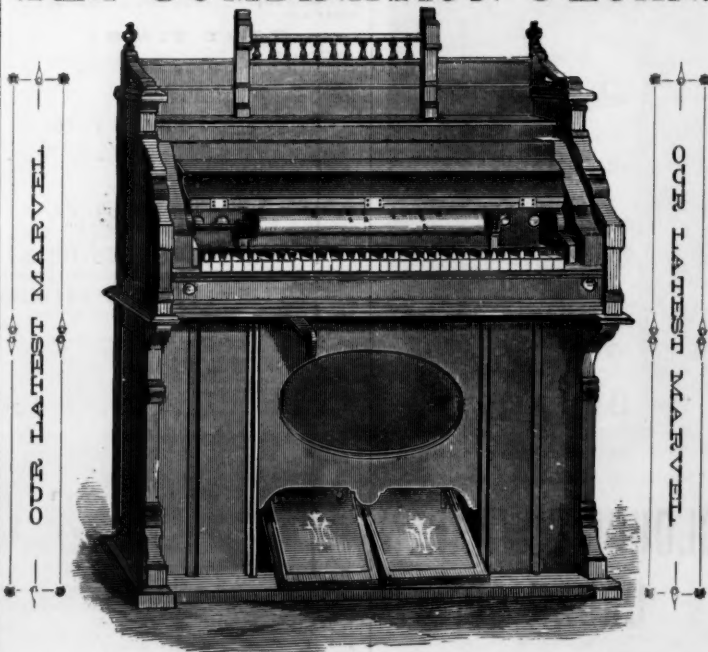
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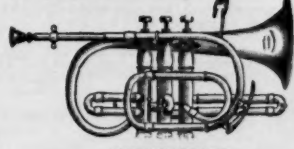
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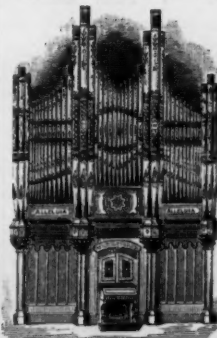
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